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NEWS ITEMS

The Nineteenth Annual Meeting of The Boston Society of Arts and Crafts was held at The Twentieth Century Club, 3 Joy Street, February 23d, and was preceded by a supper at which over 100 members and guests were present. Various committees reported on the work of the year, and the report of the treasurer, H. P. Macomber, showed that the sales for the year had been the largest in the history of the society, amounting to almost \$80,000. The chief event of the evening was the award of the society's bronze medals of honor by the president, Professor H. Langford Warren. The recipients this year were Miss Elizabeth E. Copeland of Boston (enamel work on silver); Mr. and Mrs. L. B. Dixon, of Riverside, Cal. (jewelry); and James T. Woolley, of Boston (silver). Thirty-three craftsmen members were advanced to the grade of master craftsmen, and the following five directors were elected for a term of three years: Huger Elliott, Lois L. Howe, Louis C. Newhall, Arthur J. Stone, H. Langford Warren.

A memorial exhibition of paintings by the late John W. Alexander was opened at the Carnegie Institute, Pittsburgh, on the evening of February 29th, and continues through March. It is in the Carnegie Institute that Mr. Alexander's splendid mural decorations "The Spirit of Pittsburgh" are to be found, and it was in this great manufacturing city that the artist was born and spent his boyhood. It seems therefore very appropriate that the memorial exhibition should be first shown there. This exhibition, which numbers almost 100 paintings including a few of his very early works, is the most important collection of paintings by Mr. Alexander ever shown. The catalogue, the preparation of which has been a labor of love, contains a brief sketch of the life of the painter, a foreword, and a chronological list of his paintings. It is, therefore, in an important sense a record of his life work. Thirty of the works were lent by Mrs. Alexander, and others were borrowed from public institutions and private owners.

The Detroit Museum of Art has recently added to its permanent collection a painting by Richard E. Miller entitled "Summer Reverie," as well as two small bronzes by Paul Troubetzkoy, "Mrs. Leonard Thomas" and "Pavlowa."

An exhibition of paintings by William Ritschel and a collection of book plates by various designers were on exhibition at the Museum during March.

The Keramic Society of Greater New York will hold an exhibition of Keramics at the American Museum of Natural History, April 5th to April 19th inclusive. Table decorations will be a special feature.

The Portland Society of Art will hold an exhibition of oils, water colors and pastels at the L. D. M. Sweat Memorial Art Museum, from April 8th to April 30th.

The National Academy of Design opened its Ninety-first Annual Exhibition in the galleries of The American Fine Arts Society, New York, on March 17th. This exhibition continues until April 23d.

The American Society of Miniature Painters holds its Seventeenth Annual Exhibition under the auspices of The National Academy of Design, its exhibit forming a special feature of the larger exhibition in the Fine Arts Building.

BOOK REVIEWS

FORM AND COLOUR. BY LISLE MARCH PHILLIPS, Author of "The Works of Man." Charles Scribner's Sons, New York, Publishers. Price \$2.25 net.

"Form," the author of this book says, "has dominated art whenever and wherever the intellectual faculty was dominant in life; color has dominated art whenever and wherever the emotional faculty has dominated life. Thus, by the traces they have left in art, the two great currents of ideas which have illumined the mind and spirit of man may be traced in their ebb and flow and in their interaction upon each other."

"Moreover," he continues, "it appears that not only is the mind of man divided

into the intellectual and spiritual faculties, and not only is art divided into the corresponding elements of form and color, but the actual universe itself has come to share in this arrangement and be subject to a similar division. Every spiritual impulse which has quickened the soul of man has come out of the East, just as every practical invention or intellectual conception has come out of the West. Mysticism is as commonplace an affair in Eastern life as science is in Western. Form, therefore, is the art idiom of the West, color the art idiom of the East."

These are the theories set forth and admirably developed in this book. The treatment is philosophical but by no means vague nor dry. The author, who by-the-way is an Englishman, first gives his reader the testimony of nature, then he takes up the Eastern point of view, next the Classic point of view, and finally the Christian point of view. Under these general subdivisions are taken up in turn the big subjects of Eastern and Byzantine architecture, Greek architecture and sculpture, the Christian Arts, among which is the making of stained glass, Indian thought and art, Eastern and Western critics, Venice and the Renaissance. All of these are dealt with as witnesses of civilization and in connection therewith are traced the currents which in terms of art had reflected as well as helped to determine the trend both of thought and endeavor. By students of art and such others as care to look below the surface of life this book can not fail to be found of absorbing interest.

LEONARDO DA VINCI—THE ARTIST AND THE MAN. BY OSVALD SIREN. Yale University Press, New Haven, Connecticut, Publishers. Price \$6.00 net.

Few novels could possess the interest of this splendid biography of one of the greatest artists the world has known. Although again and again the story of Leonardo's life has been written, never has so full and complete a history of it from the standpoint of both artist and man been published.

It is so easy in considering Leonardo, the artist, to forget Leonardo the man, or to wander away from history into the vague upper chambers of criticism and

mere conjecture. Not once does the present author commit this error. He gives his wonderful subject sufficient historical setting, the reader falls readily into the spirit of the time in which this great intellectual giant lived, but never is lured away nor loses sight of the chief figure in the great drama of life unrolled before him. Artistically there is so little data to build upon—a very few finished paintings, a really small number of drawings, some writings, but that is all. And yet with these the author of this volume has made the story complete and has given us sufficient material with which to form our own estimate. He says himself that he "has not attempted to explain or analyze everything," but on the contrary has "chosen rather to direct attention and interest to Leonardo's chief qualities as an artist."

Included in the illustrations, which are numerous and excellent, are examples of the works of contemporary artists, such works as in any way bear relation to those by Leonardo himself.

It is a beautiful book, well printed, finely illustrated and written with that clearness of style which characterizes the best works in literature, indicating clearness of thought and a thorough knowledge of the subject under consideration.

NOTES ON SOME RARE PORTRAITS OF WHISTLER. BY A. E. GALLATIN. John Lane Company, New York, Publishers. Price \$5.00 net.

This little book, of which but 100 copies have been printed, is the kind of publication that lovers of books as well as lovers of art both welcome and cherish. The essay it contains is based upon a contribution by the artist to the *Print Collector's Quarterly* of December, 1915, but in its present form is slightly more comprehensive in scope.

There are six plates: Seymour Haden's Portrait of Whistler (a sepia drawing in the New York Public Library); Thomas R. Way's portrait of the great artist; Giovanni Boldini's Dry-point; Paul Helleu's Dry-point: a caricature by "Max," which is reproduced here for the first time, and E. T. R.'s caricature. The originals of all but the first of these portraits are to be found in the author's own collection.